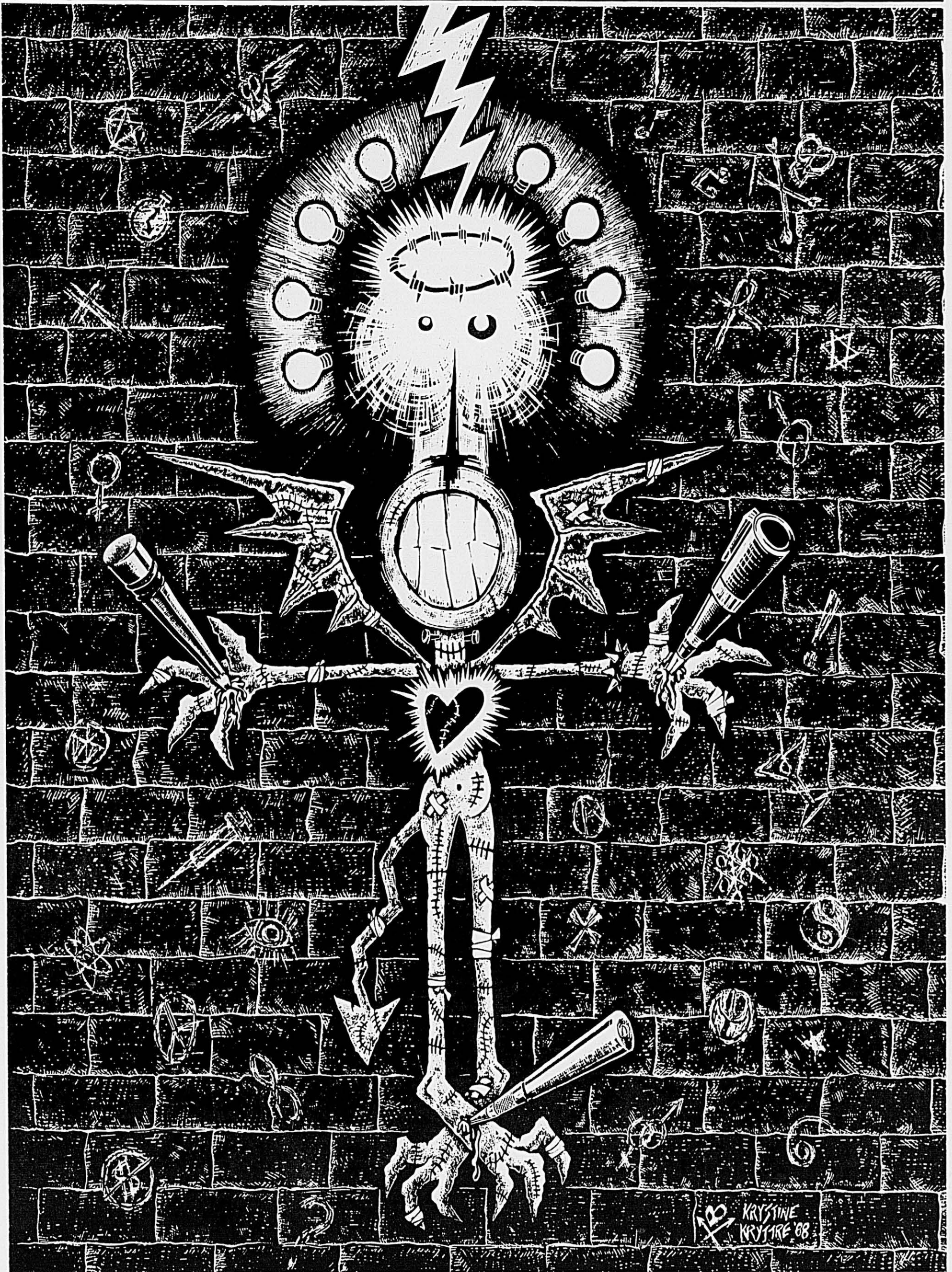


MCGILL DAILY *CULTURE*

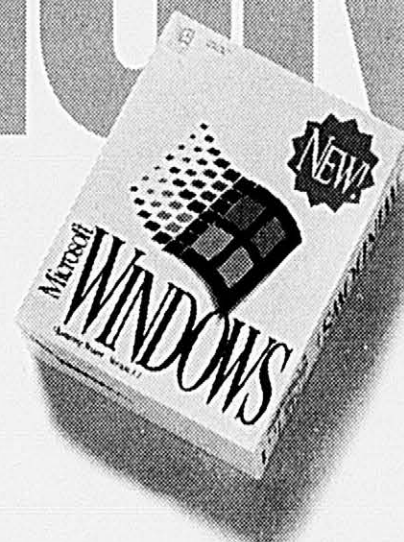
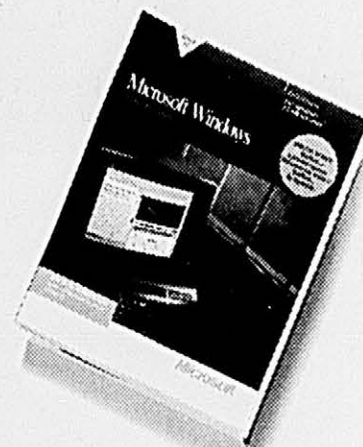
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THURSDAY, OCTOBER 28, 1993



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With a typewriter and a prayer

BY KATRINA ABARCAR

Nowadays it seems zines are everywhere. "What's a zine?" some may ask. A zine, short for fanzine, is basically a non-profit, independent, small scale publication.

Zine topics are extremely varied, from "political" issues to skateboarding, tacky 70's culture to sexuality- anything you can think of. They're usually photocopied booklets with articles and pictures cut and pasted onto the page.

There are some beautifully done zines more aesthetically pleasing than the photocopied jobs, but it's rare since the cost of producing a zine comes out of the writer's own pockets. Even making twenty copies of a fifteen page zine can get costly.

"Flaming Poutine," a local zine put out by Montréal musicians, with handwritten articles and some amazing alternative comics, is a good example of this homegrown media.

Doing zines can be a tiring and thankless job. Time is spent researching topics, doing page layouts, and writing the articles. People who put together zines must be committed and must be doing it for some kind of personal satisfaction. Zines aren't about money (what the writers charge for a zine is usually just enough to cover photocopying costs, usually one to three dollars) and having "I do a zine" on your resume for the most part won't get you anywhere.

So what's the reward? It's a way in which writers can communicate their ideas and opin-

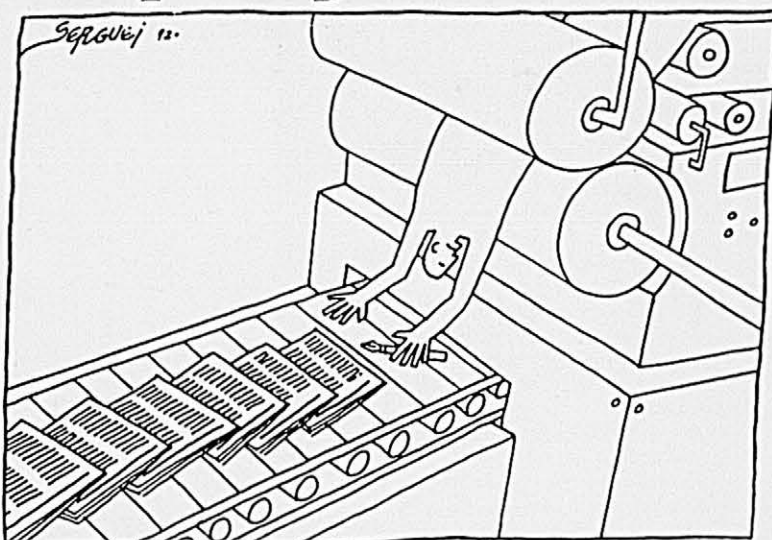
ions and share their experiences (entertaining or inspirational) with others whom they wouldn't normally encounter. It opens up forums for debate and creates networks of communication between people from various backgrounds.

Jack from the Hippycore zine says "We get letters all the time that are like 'I got your comp and I decided to become a vegetarian after reading the articles in it.'"

Distribution of the zine as well as the writing and making copies lies in the hands of the writers. The writers themselves sell and trade their zines to people or bookstores. Writers' friends usually help in the distribution too.

Zine addresses plus a little blurb about the zine can be found in such reputable anarchist and alternative magazines like Factsheet Five, Maximum Rock and Roll, and Action Girl. Blacklist Mailorder, Profane Existence, and Junglegym both carry and distribute zines. Write to them for catalogs and send them your zine if you do one.

A must read zine is Commetbus which is filled with scams, stories about people, travel, and Aaron's (the writer) own personal politics. It can be ordered through Blacklist Mailorder. Soy Not Oi, done by Hippycore is a vegan cookbook which even has a list of records to accompany each recipe so you can cook and groove. It also



includes articles on why people have chosen to become vegan. It can be ordered through Profane Existence. And if you don't have the patience to order and wait for a zine (it takes time for the zines to answer mail and fill

orders) check out the zines at Le Dernier Mot (St. Laurent near Duluth) and The Librarie Alternative Bookstore (St. Laurent near Ontario). Lots of local and non-local zines are featured there.

Commercial media: Westernizing the East

BY HASAN KARRAR

Back in the winter of 1987, my family and I went on a short trip to the Swat Valley in the Hindu Kush. The Hindu Kush, which is on the border of Pakistan and Afghanistan, has been for centuries known for its desolated mountains, remote passes and rugged mountain folk.

The people promised to be all that we had heard. On entering the local *chai Khana* (tea house) you'd spy a few dozen bearded men with their ancient three knot three rifles slung around their shoulders, sipping the local *chai* and following your slightest movement with their watchful eyes.

True it was a far cry from the whiskey sipping hypocritical elite of the Karachi Golf Club, but the North had preserved a way of life that had all but disappeared elsewhere.

This year, a friend of mine who was in Swat tells me that all the mountain folk are busy watching cable TV as their ancient rifles are getting rusty in the closet.

The Bubonic Plague of the Nineties

The influx of western media in South Asia could at best be compared to the Bubonic Plague of 1348. The results could hardly be more devastating.

The eighties saw the sprouting of Western consumer chains across East Asia such as Seven Eleven, McDonald's and Pizza Hut, whose popularity was really surprising. It's the same sentiment that made Roger Waters remark with horror, "They've got McDonalds in Tibet... It's a miracle."

If that wasn't enough, now we have western televised media shoved down our throats. Thanks to a certain "Star TV"



network operating out of Hong Kong, once the city of junks and pirates, Asians across the continent are subjected to such trash as MTV, the BBC news service and what not. (I once asked a friend of mine who had visited Hong Kong whether she had seen any junks. "No", she said. "It was really clean.")

There's been a recent urge, particularly amongst the youth, in South and Eastern Asia to identify themselves with the West. The China Post in Taiwan, one of the local english dailies, ran one story about Michael Jackson just about every day for a month before he was due to perform.

In Pakistan and India ask anyone what the top singles on the American charts are and they will recite the titles faster than the multiplication tables of ten and eleven.

Ask them to place Everest or K2 on the map, or even why the India - Pakistan war of 1973 took place and they'll look at you if you're asking for the mathemati-

cal proof for the existence of black holes.

"I guess MTV has both its advantages and disadvantages," said Rohit Dewan, a student from India. "It's certainly changed the society. Its more liberal for one. Much more drugs..." he added doubtfully.

Nalish Patanayak, another student, summed it up a bit more peculiarly. "Its like giving a really hungry Westerner who hasn't eaten in days, rich, greasy and spicy Indian food. He's naturally going to get sick."

"Pretty much the same thing is happening in Asia. The people can't stomach it. They're getting sick. When Westerners watch soaps we know they're trash. An Indian doesn't. He/she thinks it's reality in the west," said Patanayak.

He also added "That doesn't go to show that the west is good or the west is bad. It's simply not meant for us."

A recent MTV Asia ad shows an Indian man: "Before MTV

came to India I used to see like this," (he lifts his hands to his eyes and narrows them looking forward).

"Now," continues the dumb fuck, "I see like this," whereupon he immediately opens his arms in a bear hug.

Probably the best example can be given by an MTV popularity kick that was broadcasted throughout the summer. In order to portray India to their viewers they sent a clown called Danny (you're gonna love this) McGill. Anyway McGill walks all over India poking and proding his finger in everything.

"Man what a pad," he says as he stands outside the president's house in Dehli. "I wonder how many bathrooms they've got in there."

McGills attitude was typical of the late 60's and early 70's when hypes used to flock to places such as Katmandu. In his book, *Tenzing after Everest*, the Sherpa remarks with considerable grief about the influx of western tourists and how they destroy a lifestyle that had been preserved for centuries.

Pretty much the same thing has been happening now. All of a sudden the popular singers across East Asia are those who sing in English and copy their counterparts from across the Pacific. And the sad part is that not only does MTV Asia depict western culture, it depicts the garbage of western culture.

Recently people have made a lot of noise about the world getting smaller and the borders shrinking through global communications.

The attempt which has been made to merge them has really been nothing more than an attempt by the West to force its culture on the East. That's not "borders shrinking" that's history being violated.

For some information and catalogs, send a stamp and an Self-Addressed Stamped envelope to some of the following addresses:

Action Girl HQ/ Sarah/ 543 Van Duzer St./ Staten Island, NY 10304 (Only females can send their zine to action girl to get it put on their catalog.)

Blacklist Mailorder/ 475 Valencia Street? S.F., CA 94703-3416

Junglegym distribution c/ o Irene/ PO Box 342/ Oberlin OH 44704

Profane Existence/ P.O. Box 8722/ Minneapolis, MN 55408

Factsheet 5/ Seth Friedman/ P.O. Box 170099/ S.F., CA 94117-0099

Costs \$5 US post paid Maximum Rock and Roll/ P.O. Box 460760? S.F., CA 94146-0760

Costs \$2 US ppd For local Montréal music: Flaming Poutine/CP 463 Place du Parc, Montréal Québec, H2W 2N9

SIXTH ANNUAL REPORT OF THE MCGILL OMBUDSPERSON FOR STUDENTS

September 1st, 1992 to August 31, 1993



I am pleased to present the Sixth Annual Report of the McGill University Ombudsman for Students for the reporting period September 1st, 1992 to August 31st, 1993, in accordance with the Terms of Office as approved by the Senate and the Board of Governors (copy attached).

As this is my final report as Ombudsman I would like to take this opportunity to review some of the changes and new developments which have occurred over the past six years.

Professor Estelle Hopmeyer has taken up her appointment as of September 1, 1993 as McGill Ombudsman for Students. She brings extensive experience to this position and I am confident that her competence, her sensitivity and her many skills will bring new success to this important task.

The position of Ombudsman was established in 1987 primarily as a result of pressure from the McGill Student Society. It started as 1/4 time but soon became a 1/2 time appointment. Until January 1992 the office operated without a "home" of its own but was finally established in the basement of 3534 University Street. This was a very important step forward, for by acquiring a permanent location the position also acquired a type of recognition and permanence.

The Ombuds Office, still located at 3534 University St., continues to provide a safe, neutral location for students where they can be assured of confidentiality. Its one drawback is its lack of accessibility for physically disabled students. However, these students are seen at Wilson Hall which is easily accessible by ramp and elevator.

Despite my efforts over the past six years to make my presence known on campus, it has been pointed out that many faculty and students are still not aware of the existence and location of the Ombuds Office. We have tried to increase the community awareness of the service through ads in the McGill Tribune and McGill Daily and through the publication of our Annual Report in these papers as well as in the Reporter. More effort needs to be focused on this situation and some combined advertising with the McGill Students Society is being considered for the coming year.

During the past year I have once again had the opportunity to work co-operatively with several student organizations. I again participated in Macdonald College's first year orientation program. This has led to increased awareness of my availability to the "Mac" student body and more "Mac" students did take advantage of the service. However, more reachout to this campus needs to be undertaken. My excellent relationship with the McGill Students Society continued and the Vice-President University Affairs and I were in frequent contact. I also served on the Advisory Board of Nightline again this year and participated in their volunteer training program.

The co-operative working partnership between the ombuds office and the McGill Legal Information Clinic continued. I have found their expertise to be invaluable in helping students with grievances and appeals and this has allowed me to refer students to them with confidence. Our collaboration has meant that my workload was made more manageable, while a steadily increasing number of students are able to receive the advocacy and support they require. This year the Director, Advocacy and University Affairs, Mark Pilbe and I worked particularly closely in relation to one particular graduate student and I feel it was because of our collaboration that we were able to finally help this student negotiate a satisfactory settlement.

Discussion of Cases

The number of students requesting service this year (1992-93) remained relatively stable. This can be seen in more detail in the statistical summary and tables which follow.

Cases were divided into three main categories:

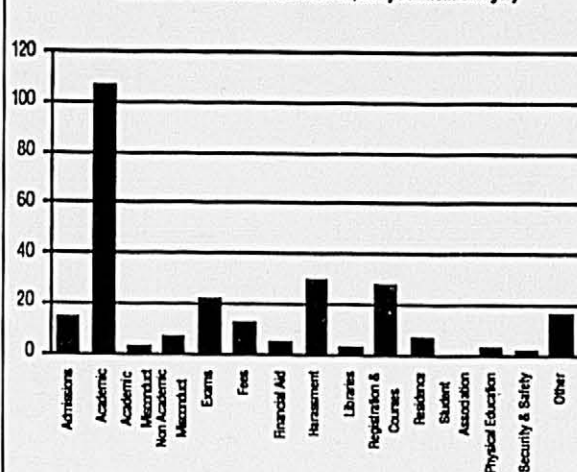
- 1) Requests for information, referral and consultation
- 2) Complaints against a member of the University faculty, staff or an entire department, which can be handled by the student himself/herself after consultation with the Ombudsman.
- 3) Complaints which require the personal intervention of the Ombudsman.

I would like to stress however that numbers do not tell the whole story. One case can be settled in one interview or may require weeks or months of intensive intervention. This year there was a graduate case which required extensive work from September through June, including almost daily telephone contact. As well, many of the cases this year reflected more serious problems than in previous years and thus more intervention was required. Once again this year I dealt with a complaint made by an entire class. Cases involving graduate students always seem to be more complex and more difficult to resolve. Perhaps this is due to the serious implications which may follow a complaint and which the complainants fear may jeopardize their future careers.

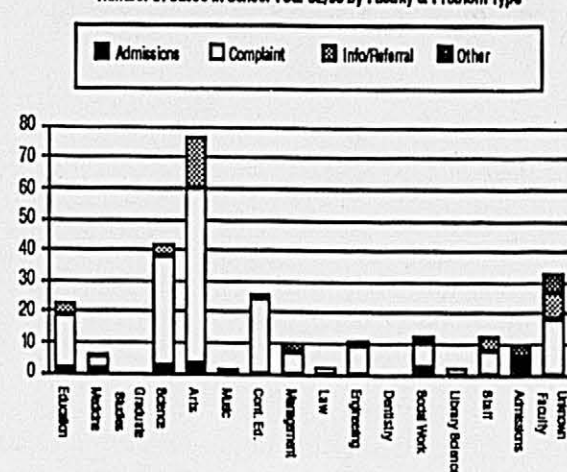
I was fortunate to have received the co-operation of most staff, faculty and academic administrators (ie. Associate Deans) whom I have contacted with student problems. This co-operation is essential if we are to resolve disputes through negotiated solutions rather than adversarial actions such as grievances. I believe that there are compelling advantages to negotiated solutions where appropriate. They allow for a mutually acceptable win-win situation.

The 1992-93 year brought a wide complement of academic and non academic problems to my attention. These can be seen in the statistical summary which follows.

Number of Cases in School Year 92/93 by Problem Category



Number of Cases in School Year 92/93 by Faculty & Problem Type



NUMBER OF CASES IN SCHOOL YEAR 92/93 BY PROBLEM TYPE

	Admissions	Complaint	Info/Ref	Other	All Problems
Required Intervention	6	62	7	0	75
No Intervention	8	127	41	6	182
Intervention Required or Not	14	189	48	6	257

NUMBER OF CASES IN SCHOOL YEAR 92/93 BY PROGRAM BY GENDER

	Under Graduate	Graduate	Cont.Ed	Visiting	Staff	Professor	Residence	Admissions	Other	Data Missing	All Programs
Male	58	23	17	1	3	0	1	0	3	0	106
Female	73	31	9	0	8	2	1	1	4	0	129
Group	5	5	1	0	1	0	3	0	0	0	15
Unknown	0	0	0	0	0	0	0	0	0	7	7
Both Genders	136	59	27	1	12	2	5	1	7	7	257

NUMBER OF CASES IN SCHOOL YEAR 92/93

	Under Graduate	Graduate	Cont.Ed	Visiting	Staff	Professor	Residence	Admissions	Other	Data Missing	All Programs
Admissions	5	7	0	1	0	0	0	1	0	0	14
Complaint	104	43	25	0	8	1	3	0	4	1	189
Info/Referral	27	9	2	0	4	1	2	0	3	0	48
Other	0	0	0	0	0	0	0	0	0	6	6
All Problem Types	136	59	27	1	12	2	5	1	7	7	257

Discussion of Selected Issues

The mandate of the McGill Ombudsman includes the responsibility to bring to the attention of the University "any apparent inadequacies in existing University procedures which may jeopardize the rights and liberties of any members of the University community". The Ombudsman is also mandated to formulate recommendations re the above. As can be noted, several of the issues to be discussed this year were also raised in previous Annual Reports. Despite our best efforts, many of these problems remain unresolved.

Harassment

- a) Sexual - A Senate/Board Committee to look at existing policies and procedures is presently at work and I will have the opportunity to present my views to this group very shortly. However, suffice it to say that once again this year the deficiencies in the present policy were brought to my attention by distressed students. Concerns were also raised about harassing situations which occurred in our student residences. All students should feel safe while living in a McGill residence and should be protected from harassment by their fellow housemates. Strong education programs should be included in residence orientation programs, less emphasis on having a "good time", "partying", less tolerance of alcohol use and abuse and zero tolerance for the "boys will be boys" theory is needed. I again urge the University to establish an official sexual harassment office. It made an enormous difference when the Ombuds office was opened in a specific location with support staff and I feel the same would be true of the sexual harassment office. An education program for the entire university community is desperately needed if we are to combat this insidious problem. There is a clear responsibility for the employer, in this case the University, to use due diligence in preventing sexual harassment and to create a sexual harassment free environment.**
- b) General and Racial:** At present the only recourse for a student who feels he/she has been harassed generally or in a racially discriminatory way is to bring a grievance. This is not a very viable alternative for most situations. It seems that some members of the McGill community do not understand that it is unacceptable to scream an insult at and/or put down students for their ideas. The University should be a place where students feel free to explore all ideas including those relating to feminist scholarship and scholarship by non-white scholars.

Professors should also be careful about using films which stereotype specific racial groups. Many students have been insulted and embarrassed in this way. Academic freedom should not replace consideration and respect for others.

Students with Disabilities:

I have had the opportunity this year to sit as a non voting member of the Joint Senate/Board Committee concerning persons with disabilities. The discussions at this committee, which deals with issues related to all disability situations on campus, gave me greater insight into these problems. The appointment, as of July 1st, 1993, of Joan Wolforth as disabilities coordinator heralds a new era on this campus. Ms Wolforth brings with her several years of experience coordinating disability services at Dawson College. As well, because of a government grant for this purpose, many buildings at McGill were made more accessible to disabled students, staff and faculty over the summer months. McGill's problems in this area were brought to my attention by a number of student complaints. These ranged from disinterest to outright hostility and ignorance on the part of staff and faculty in relation to the special needs of physically disabled, blind, hearing impaired and learning disabled students. We not only need upgraded physical conditions in our buildings, offices and residences but an "upgraded" sensitivity to the dilemmas faced by such students. We also need clearer rules and regulations re extensions for assignments, acceptance of the use of tape recorders, special hearing devices, computer assisted exams, to name a few. However, above all we must educate all faculty and staff about their responsibility to help these students succeed at McGill. We are not talking about lowering standards but rather about equalizing the playing field.

Student Rights and Responsibilities:

The "green book" issued by the office of the Dean of Students outlines these rights and responsibilities in great detail. The dilemma is how to enforce the "rights" section. If faculty break the rules, for example, re course outlines, giving mark feedback during the term, being unavailable to go over exams, who makes sure that student rights are respected. I had several cases of flagrant misuse of authority by professors this year in these areas. It required intervention by Associate Deans; but by then it was often too late; the term was over and the student was thus unfairly penalized. Having these regulations is no guarantee they will be followed. This is a problem which urgently needs to be addressed. Plagiarism is another problem - at McGill it is considered an extremely serious offence. Yet faculty

rarely explain clearly to new students exactly what constitutes plagiarism, how to properly cite all sources etc. Other faculty, instead of following proper procedures for reporting suspected plagiarism, simply penalize students arbitrarily, ie. "You will lose 20 marks because I don't believe this is really your own work".

We all agree that students should not use other scholars' ideas without proper citation. However, we must act responsibly in this area and ensure that all students understand both the seriousness of this offense as well as how to avoid it.

Ombudsman for Staff and Faculty:

Over the past number of years I have received requests for assistance from a number of Staff and Faculty. Since my mandate only covers students I was only able to listen, offer advice and make suggestions as to who might best be able to help them. The numbers seem to be increasing and I once again recommend that some consideration be given to providing the services of an impartial ombudsman to McGill staff and faculty. These are difficult times for all of us with financial cutbacks, but this only makes it more crucial that all members of the community have a neutral person who can help them resolve difficult issues.

Rights and Responsibilities of Faculty:

Over my twenty years as a member of McGill Faculty I never received any publication similar to the students' green book outlining my rights and more importantly my responsibilities. At the 1993 Canadian Association of University and College Ombudsperson's Conference in Winnipeg the opening session was devoted to this important topic. I believe it is time for McGill to consider such a document. It would certainly provide at least some guidance for many of the problem areas I have discussed in this report.

A Serious Dilemma:

This year as mentioned earlier, I spent a great many hours, together with my colleague from legal information services, assisting a graduate student who was in serious difficulty with the University. Without commenting on the merits of the student's case, I would like to mention a serious concern I had over this case. In several instances I felt the University had exceeded its mandate and had taken actions which were in direct contradiction with the student's rights as outlined in the green book. There was no question of ill intent. The University felt it was acting in the best interest of the majority, yet in so doing it stretched its own regulations. My concern is that I was completely powerless in protecting these rights. For me, this was the most distressing and difficult

situation I faced in my six years as Ombudsman. It made me understand even more fully the issue of power, who has it and who doesn't. I have no answers, no recommendations, only multiple concerns and a deep and abiding sadness at what occurred.

Association of Canadian College and University Ombudspersons:

Our association continues to grow both in numbers and in strength. Our Annual Conference was held in Winnipeg in June 1993 hosted by the University of Manitoba. I had the pleasure of being the program co-chairperson for this conference, where we met together to share ideas and concerns common to all campuses. It was an exhilarating three and a half days and we all came away with renewed vigour and enthusiasm.

Ombudspersons from Quebec Universities remain in close contact, meeting frequently throughout the year to provide each other with support and energy. This can be a very lonely job but the collaboration with my colleagues, both in Quebec and elsewhere in Canada, has helped to make it a most rewarding one. Next year we will be holding a combined Canadian-US Ombuds Conference in Ottawa.

Conclusion:

As I come to the end of my six year tenure as McGill's first Ombudsman for Students I reflect on the many challenges I experienced. I have met many wonderful people both at McGill and elsewhere who have provided me with new information and new ideas. I have collaborated with others at McGill to try to create a campus climate that is fair and equitable for all members of the campus community regardless of race, gender, religion, national origin, sexual orientation, disability or any other personal characteristics or beliefs. I have received, investigated and recommended resolution of many complaints brought to me by McGill students at every level. I have tried to be an interested and empathetic listener to those students who felt no one wanted to hear their stories. Although I always tried to guide the interested parties to make progress toward solutions, I was not always successful. The Ombudsman must continue the struggle to reconcile various parties in conflict in order to arrive at satisfactory resolutions which meet high standards of fairness. Our resolve must be focused on developing new ways to resolve disputes in order to move, whenever possible, to a non adversarial solution of conflict. The office must be willing to take creative risks in order to achieve this. I feel confident that my successor will continue to uphold the values underlying the Ombuds office and that McGill will continue to progress toward a truly "just society" for the whole community, students, staff and faculty.

I would like to say a special thank you to a few special people. First, to Jackie Fee-Owen, who has been the all important support person in the Ombuds Office. Her calm, unflappable competence has been greatly appreciated. She fields difficult calls from distressed students with sensitivity and skill. She always has a smile, is always ready to help and has more than once saved the day with her expertise. Her presence in the office has made my job manageable and I shall certainly miss her. To my colleagues in the Equity Office, who have always been ready to answer questions, provide support during difficult times and just to be there, I say a fond farewell.

I would also like to thank all those who answered my requests for help in solving student problems with a co-operative spirit. We didn't always agree on the solutions but we collaborated with mutual respect and that is most important.

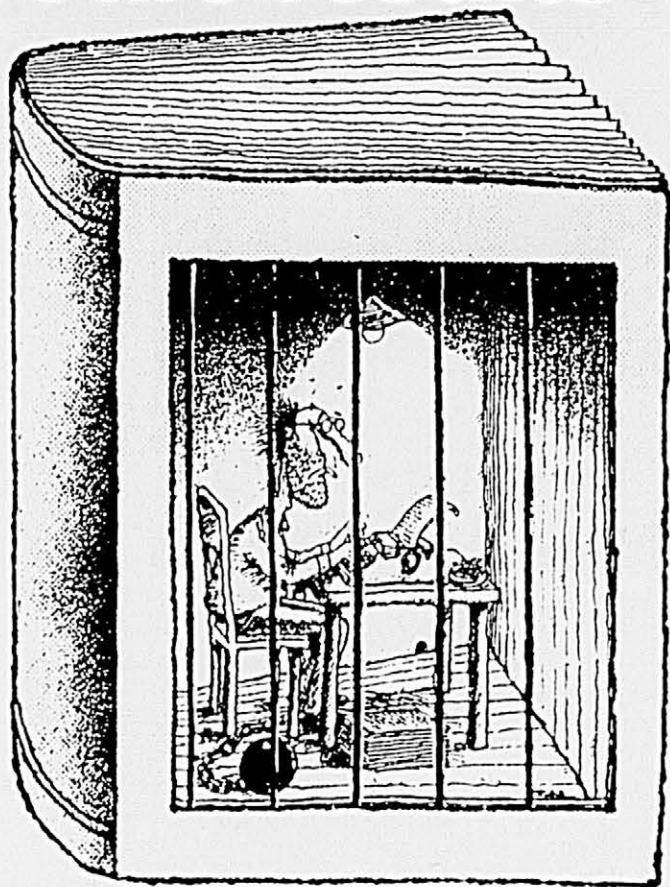
Again, I would like to say a special thank you to Monique Shebbeare, Vice-President University Affairs and to her successor Ruth Promislow for being such wonderful colleagues. It made my job worthwhile to have you as partners in the work. Mark Pilbe, legal information services, and I worked hand in hand all year and my respect for Mark as a student advocate, a future lawyer and as a human being is unsurpassed. His successor, Jill Presser has already shown her skill at and devotion to student advocacy.

As an Ombudsman for Students it is only fitting that my deepest gratitude be to the McGill students who sought my help over the past six years. I have seriously tried my best to help you resolve your concerns and complaints. Sometimes we were successful, at other times less so. Yet, I leave the office with a profound respect for all of you. I recognize the often powerless situations you find yourselves in, but your spirit, your enthusiasm, your desire for justice will remain with me always. I salute you all.

Institutions for higher education are, by necessity, dynamic, with strong differences of opinion and a measure of controversy not only inevitable but even indispensable. In the larger sense this will not change and should indeed be nurtured. It is in the particular area of equity to individuals that ombudsmen perform a valuable role..... ombudsmen have assisted in the process of making colleges and universities more accountable and more responsive to their students, whose sense of well-being and fair treatment have much to do with the very future of academic life. (Steiber, 1992, p.11)

Respectfully submitted,
Annette Werk
Associate Professor
Ombudsman for Students

Street author awaits court results



BY DAVE CHOKROUN

TORONTO (CUP) — Street author Crad Kilodney is in the courts again.

Kilodney is the author of such books as *Suburban Chicken-Strangling Stories*, *Boring Stories for Average Canadians* and *Lightning Struck My Dick*, which he has sold on the streets of Toronto since 1978.

He is presently applying for leave to appeal a 1991 conviction for violating a municipal public-vending bylaw, on the

grounds that his book sales are protected by his constitutional right to freedom of expression.

"At this point (Toronto) wants to walk away from the case," Kilodney said. "They don't want to give it a hearing. But I'm dragging them into court."

A decision on the leave to appeal is expected later this week.

Kilodney's supporters say the case could set an important precedent.

"If Crad Kilodney wins his case, that would give carte blanche to anyone who wanted

to sell printed matter on the streets," said Kilodney's lawyer, Edmond Peterson.

The crux of the matter, Peterson said, is to accommodate Kilodney's right to free expression and the concerns of the City of Toronto — that Kilodney would not obstruct traffic, for instance, or litter.

Both PEN Canada (Poets, Essayists and Novelists) and the Writer's Union of Canada have expressed their support for Kilodney.

"We feel the case is legitimate," said Alison Gordon, president of the local chapter of PEN. "But we're basically waiting to see what will happen."

Kilodney himself is ambivalent about his legal problems. "I'm a fatalist," he said. He told supporters last week that if his appeal is denied, he will drop the matter. "I'll have to wait until I get arrested again, and then start the whole process all over again."

Kilodney, who describes his writing as "a kind of latent illness," has become well-known around Toronto for his lack of respect for the traditional literary world.

"Literature is dead," he said. "Books just don't cut it anymore — at least mine don't."

"There's no point in being read by other writers, which is what a lot of Toronto writers are like," he said.

"I found my readership one at a time on the streets."

Clayoquot anthology born out of distress



reading

Duncan, Breen-Needham, Ferens and Yates
The Clayoquot Sound Anthology

BY TSHARPE

VICTORIA (CUP) — At Kennedy Bridge in Clayoquot Sound, a motley collection of determined individuals gather early each weekday morning to protest the logging of the old-growth forest.

Meanwhile, on nearby Gabriola Island, four people have banded together to move the environmental issue of Clayoquot from a place of battle to one of discussion.

Sandy Frances Duncan, Howard Breen-Needham, Deborah Ferens and Susan Yates are soliciting opinions from both loggers and environmentalists. In the spring of 1994, they intend to launch a literary conversation — *The Clayoquot Sound Anthology*.

They say they want to use submissions of merit in any genre: journal entry, essay, poem, song, story.

The anthology idea came from "great distress over what is happening [in Clayoquot]," said Duncan.

Duncan stresses that their non-violent approach is "very important." But germinating an idea from the rank soil of fervour can produce messy creative foliage.

The sense, at this moment of pivotal environmental crisis, is that of the battlefield: every night the Peace Camp protesters carefully construct strategies for the morning demonstration; loggers wield chainsaws like modern-day broadswords across land that the protesters cannot legally obstruct.

Anger and ardour may be the necessary catalysts that prod people into activity and change. But Duncan wishes to provoke a discussion, not an acceleration of battle-readiness.

The collective is searching for a new means of viewing the environment, past the battlefield and into even-tempered debate.

Duncan says she would like the anthology to be a "symbol of transition beyond pioneer attitudes" to new ways of living with the natural environment.

The anthology could include photographs of Clayoquot, and an indexed list of arrestees. Written works should be no more than 2500 words. The deadline for submissions is November 20. Contributors will be paid for their work.

Send to: The Clayoquot Sound Anthology, R.R.1, S10C4, Gabriola Island, B.C., VOR 1X0. (Include a self addressed stamped envelope)

FOR YOUR INFORMATION

The Walksafe Network (WSN) and the Sexual Assault Centre of McGill (SACOM) have been authorized by those reporting incidents to release the following information in order to raise awareness and help increase personal safety.

On October 21, 1993 at 12:15am, at the corner of Metcalfe and Sherbrooke across from the Bronfman building, a man was reported as screaming loudly about "female chauvinism" and taunting people across the street. At the time of the incident, the man is described as being irate, verbally aggressive and as being "on the verge of violence" and ready to pick a fight. He is described as "white, middle-aged (about 50 yrs old), 5'5"-5'8", and wearing biege pants and a green jacket".

Anyone involved in an assault or incident is encouraged to report the incident to the Montreal police, SACOM (398-2700) and the WSN (398-2498).

A smorgasbord

Daybook profiles active Montréal women

BY LIZ UNNA

So the Gazette's WomanNews section on Mondays ain't the greatest. Its sort of like a sandwich, in between the dry slices of diet techniques and fashion tips, there's an occasional piece of salami, an occasional good article. (I'm hungry)

This, however, is more like a buffet. This is good news.

WomanNews editor Donna Nebenzahl, in collaboration with photographer Nancy Ackerman and designer Louise Vincent, has just come out with a 1994 Daybook highlighting exceptional women working at the grassroots level in Montréal.

"These are women who work really hard and are all full of hope. They have such a positive attitude," says Nebenzahl.

The calendar consists of photographs and written profiles of each participant. The women

stem from a diverse range of cultural and professional backgrounds, and comprise a veritable Montréal smorgasbord. Deborah Vanslet, who works on CKUT's Dykes on Mykes, says that being in the daybook, "although it sounds a bit corny, is quite an honour".

Vanslet, who is from the Montréal area, likes the way women's groups are organized in the city.

"I really like it here, I like the way groups happen or don't happen," said Vanslet. "A lot of people say that Montréal doesn't do the group thing very well, compared to Toronto or Vancouver...I happen to think that's a good thing."

Michèle Champagne is also featured in the daybook. She has been a midwife for seven years and is president of l'Alliance Québécoise des Sages Femmes Practiciennes. Although Cham-

pagne has passed her theoretical exam, she has not been able to take the clinical exam necessary for becoming an accredited midwife. "The doctors are refusing to open the clinic rooms," she says.

Champagne deals with about four women each month.

"They don't get anesthetics when they give birth, women are capable of giving birth without it," explains Champagne. "Women sometimes don't want to be in contact with their strength. In my view, giving birth is strength, it's that which makes the difference... Giving women anesthesia is like telling them that they're not capable, that they're not strong."

The daybooks are on sale at the McGill and Concordia bookstores, Paragraphe and the Diocesan Book room. They cost about \$13, the price of a large pizza.

COMMENT

Fucking with the teen mind

Boobs: Is bigger better?
 Virgins! 5 reasons to wait
 Why guys can't say the L-word
 Makeup secrets from the pros

These are just a sampling of the cover headlines from this month's teen magazines. Once having been an impressionable teen, I used to pour over these publications searching out the latest tips on hair, makeup and how to get that guy who throws spit balls in my math class to ask me out.

What were once hitchhiker's guides through bad haircuts and unsightly blemishes are now frightful examples of all the schlock that's printed for the masses. These bibles of teenagedom present young girls with a fashion-conscious and empty-headed model to emulate, and the number of these publications grows by the year.

Not that this is anything new. We all know there are tons of grown-up girl mags out there which purport the same myths of what a woman should and should not be. But why women are bombarded with an abundance of these myths in their formative years remains to be revealed.

The ideal beauty of the covers of Cosmo and Vogue is converted into bite-sized teen versions. The latest trend is to have cover model searches where even some unlikely girl-next-door can be the most beautiful.

The magazine will even go so far as to say what makes this particular girl stand out above all others, be it her brilliant, wide-set eyes, her glowing skin or her radiant smile.

The fascination with the supermodel is also a major concern for these publications. *Young and Modern* features a regular column by supermodel Elaine Irwin. This buxom blonde with a \$10,000 a day bod and a rock and roll husband tells concerned teenaged girls that every girl is pretty in her own special way. Somehow, I don't think the message hits home.

Also, this stand by your man thing just doesn't seem to let up. These magazines are constantly droning about how a girl should look or act in order to get that pre-pubescent special someone.

A woman's teenaged years can be far from ideal. Aside from such horrors as braces, training bras (though I never really knew what these were) and general awkwardness, it is a constant search for an identity, and these mindless and empty teen magazines should not be the main guide to proper teenage behaviour.

And furthermore, why do guys have a problem with the word Linguini anyway?

Kristen Peterson

LETTERS

Marijuana Focus

To the Daily:

"I don't want to throw cold water on your perfect world," she said. "But I met this martian the other day?"

I live 15 years of my life, and I eat meat and potatoes and pie and ice cream, and in my latter years, I take a beer here and there.

Along comes marijuana, and I smoke it; and I suddenly realize that there are other kinds of experience and consciousness than what I've known in my life so far.

So I smoke marijuana for the next 15 years, and at 30, I don't realize that there are other kinds of experience and consciousness—other than what I know.

I've gone full circle. I could write pro-marijuana letters. I wouldn't begrudge your having a good time and not making any apologies for it. I never let anybody stop me from doing that.

But its not all there is to life, and there's no point saying that it is, or that

it could be. That's "rationalized imbalance."

If you begin to suspect that you're living in an insular bubble—you're right! Take note of it before you fall asleep.

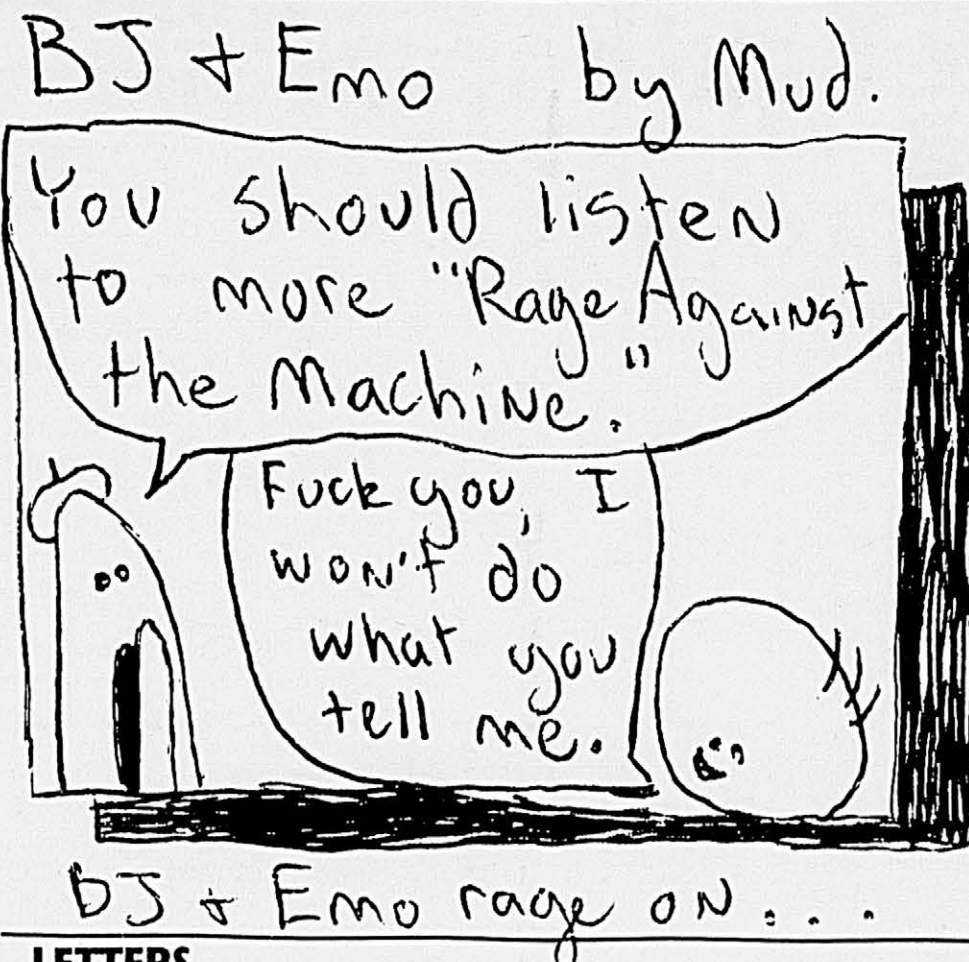
If I were you, I wouldn't go to college and smoke dope. If I did anything at all, I'd use brownies and cookies. And you wouldn't see me around with them. The ever present political argument (like "how do we make beer out of it?") fucks your head. Added to that: everywhere you go, everybody insists you be a sheep!

Bob Moore

Right-handed hegemony

To the Daily:

This is a plea to all right handed people who sit in seats designated for lefties (those whose desk-things are on the left-handed side of the seat). There's nothing like continually clashing elbows with the right-hander beside you in Leacock 26 because the



...LETTERS

lefty seat you would have sat in is occupied by another righty who has all the elbow room in the world and doesn't need it. If you are right-handed, please be considerate and do not sit in lefty seats!

If you are a lefty, then do your bit to end right-handed hegemony, and ask righties to vacate seats that are rightfully (no pun intended) yours. Don't be shy. Be polite, yet firm. Besides, we're smarter than they are. I love you all!

Peter Sellers
 U2 Sociology

Cruelty to horses

To the Daily:

No doubt, few people thought twice about the photo of the tourist cart and horse, the caleche, in the October 4 special communities issue of the *Daily*. The caleche is commonly seen as a quaint, traditional way for tourists to jaunt around the city, but the reality of it amounts to an oppression of the horses who are forced to labour hour after hour.

Calech horses suffer from continuous stress. They are forced to work up to 18 hour days on hard pavement, in automobile traffic and pollution, sometimes in oppressive humidity, heat and cold. Many of the horses suffer from arthritic and respiratory problems. A city bylaw only requires them to be removed when the temperature reaches 32 degrees, but enforcement is lax. Loads can consist of up to eight people, and lighter, weaker, former race horses are being increasingly used. Most are fed poor food.

This urban enslavement of horses must be stopped and caleches abolished. For more information, write Anti-Caleche, PO Box 1611, Montréal H5A 1H7.

Shloime Perel

Daily wrong

To the Daily:

Your article "NDP serious about women in parliament," October 13 suffers from some very serious sloppy research. Agnes Macphail, Canada's first woman MP, was not first elected in 1931, as the article states, but rather on December 6, 1921. Furthermore, she was not elected as a member of the Co-operative Commonwealth Federation (which didn't exist in either 1921 or 1931) but instead as a member of the United Farmers of Ontario. Third, she did not "represent" any party in Parliament, she represented the people of her constituency of south-east Grey, and did so quite successfully as a member of the CCF and much later the CCF until her defeat in 1940. Finally, she was not merely involved in the CCF but was among its founders in 1932.

It boggles the mind how you can make four factual errors in two short paragraphs. Next time, please spend the five minutes to look this kind of stuff up in an encyclopedia or get someone knowledgeable about the topic at hand to write your articles.

Nick Benedict
 U2 History (Surprise, surprise)

Psych students idiots

To the Daily:

An open letter to all psychology students,

I pride myself on being an open minded person. I fact, many of my friends have called me one of the most tolerant people that they know. The truth is, I detest weeping, stereotyping generalities. However, I have observed that ALL PSYCHOLOGY STUDENTS ARE IDIOTS! Every single one of them! It's frightening to think that these are the leaders of human insight and be-

haviour.

Let me explain: I am fortunate enough to take the course 107-204, evolution, taught by professors Bell and Carroll, in Stuart Bio S1/4. I have found the material both stimulating and enlightening. The only drawback of the course is that immediately afterwards, there is some sort of Psychology class, probably "Group Dynamics."

Here is the source of my rage. As soon as our class ends, all 200 Psychology students come rushing through the doors. It is like watching lemmings hurl themselves over a cliff, except unfortunately, there are no mass drownings. Their urgency to get to their seats 10 MINUTES BEFORE THEIR CLASS BEGINS prevents both our ability to leave the room and their ability to get that much anticipated front row place. But many of our class are in far away buildings such as Burnside, the Physics building and that large building in the middle of campus. This absolutely retards (excuse the pun) our ability to get to our next classes on time without breaking into a "light jog" down Dr. Penfield.

My point: Just wait. Wait for the majority of us to leave before you wrecklessly bound into the room. EVERYBODY WINS. We get to our next class in time, and you have a clear, unobstructed shot at your favourite desk. Please heed my warning, or we will be forced to resort to electric shocks in the door handle. Remember "Experimental Inhibition?" Hee, hee! Evolution's revenge.

-Hoping you can tell the difference between genuine fury and bitter sarcasm

Mark Davies
 Justin Colvincenzo
 U2 Evolution Studies

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

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MCGILL DAILY CULTURE

Sink or Swim

Through history, sperm have been swimming against a tide of bad press

BY DAVE HODGES AND ANDREA SMITH

OTTAWA (CUP)—They're all around us, but we can't see them. This might explain why such an important substance as sperm has been relatively overlooked in popular culture. Who are they? Why are they here? Where do they come from?

These tadpoles of love have been navigating scorn, ridicule and misunderstanding throughout the history of the Western world, while being misrepresented and shrouded in myth.

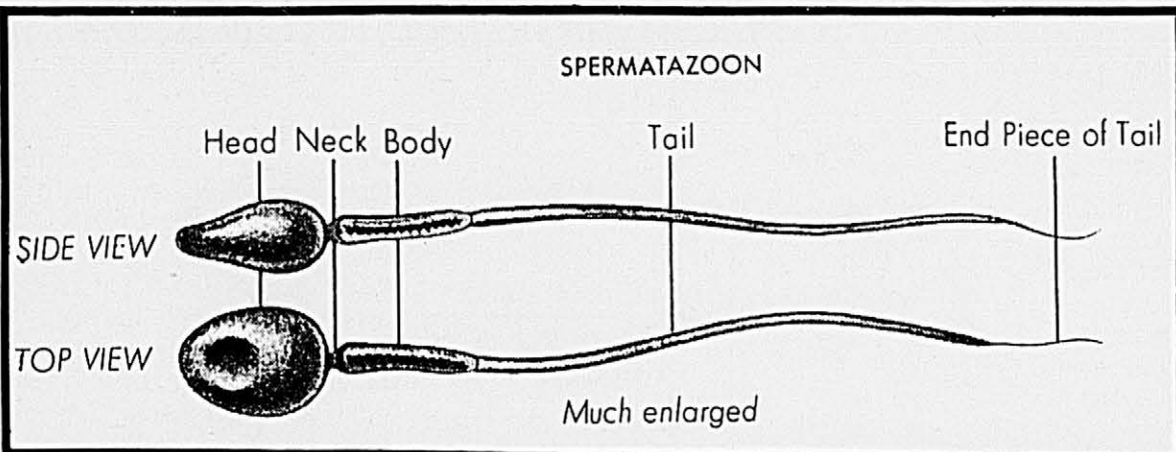
In modern times, the mythology of sperm has been taken over by modern cinema, as Hollywood has turned sperm into fodder for the commercial imagination. But to understand the cinematic portrayal of sperm, it is first necessary to examine the tradition from which these fellows have emerged.

The History of Sperm

Sperm are not just the foot soldiers of procreation—they're little messengers carrying our political and historical baggage. The Greeks, like Hippocrates and Aristotle, had some peculiar beliefs about semen. In his treatise *The Seed*, Hippocrates wrote that semen was the "foamy substance of the blood," resulting from the "intertwining of bodies." Heated by the "natural warmth of the male," a froth would form in the blood, spreading through the "spermatic veins."

Aristotle believed semen was precious to the body as a material for growth. He thought the discharge of semen could take away essential nutrients that might have gone to all parts of the body. Sperm, therefore, were not to be wasted.

The Book of Leviticus in the Old Testament reads, "When any man has a discharge from his penis, the discharge is unclean."



For that matter, any discharge of the nasty stuff made a man "unclean in the eyes of the Lord."

Leviticus goes on to say if a man ejaculates (no matter why or how) he should bathe his whole body. Even doing so, he remained unclean until evening. Anyone unfortunate enough to come into contact with the masturbator was also required to bathe.

Despite the unclean nature of these emissions, the Judeo-Christian tradition also teaches the wickedness of wasted seed.

In the *Lost Books of Eden*, apocryphal texts not included in the Hebrew Bible, the story of Onan tells how the good Lord punishes auto-eroticists (masturbators). As the story goes, Onan spilt his seed upon the ground instead of sleeping with his wife and was duly punished by God.

As sperm moved onto the centre stage in Hollywood, they took on a life of their own. Movies add another layer of mythology—this time of more liberated sperm, damaged but surviving.

In the late eighties, the movie *Look Who's Talking* featured Bruce Willis as the voice of the one lucky sperm to fertilize Kirstie Alley's ovum. With child-like innocence and a brooding intensity, he throws away millennia of historical stigma portraying an

exuberant, strong, proud spermatozoa before he takes on the role of the baby.

Willis conveys a powerful message to the audience, affirming the bittersweet bond between a man and his semen—he tells us we should celebrate these little swimmers in the race for life and exalt in the wonder of procreation.

In his stunning narration, Willis delves into himself, embracing his spermness.

In *Everything You Always Wanted to Know About Sex But Were Afraid to Ask*, Woody Allen portrays an angst-ridden sperm.

In this masterpiece, Allen breaks the stereotype of mindless sperm with only one thing their agenda: egg egg egg.

"I'm scared," says the tiny Woody spermatozoa with glasses, as the vessel in which he travels prepares for ejaculation. "What if he's masturbating? I might end up on the ceiling."

"Hey, when you joined the sperm corps you took an oath," says one of Allen's chromosome-toting colleagues, "to fertilize that egg or die trying."

Aside from the obvious impli-

cations for spermkind, this is also a brilliant metaphor for the Vietnam conflict.

In another clever scene, Allen deals with racial prejudice.

"Hey! What am I doing here?" asks a black sperm awash in a sea of white sperm.

Regardless of his confusion, he is accepted by his fellow sperm.

Skin color is simply not an issue. If sperm can get together despite having different colored skin, it seems absurd that we, as organisms much more complex than a single sperm, should continue to quibble over racial differences.

Sperm Hath No Colour

The issue of sperm as forbearers of racial acceptance is explored again in *Made in America*. This is a gripping melodrama which describes the plight of an Afro-American woman played by Whoopi Goldberg who discovers she has been artificially inseminated with the sperm of a cheesy-used-car-sellin', bad-cowboy-suit-wearin' white man, played by none other than Sam Malone himself—Ted Danson.

"You know," says Danson's character at one point, "sperm are funny."

While apparently not quite funny enough to carry an entire movie, the sperm in *Made in America* are little political lobbyists who deliver the message, "Hey, it doesn't matter if you're black or white, 'cause we all look the same."

The movie also subtly breaks an age-old stereotype that dictates that men must be ashamed of masturbating. In a glorious scene, "Fresh Prince" Will Smith smiles with delight after caressing and stroking his unit. We see for the first time a depiction of a man who will not be chastised or ridiculed by the menacing constructs of society for simply pleasuring himself.

Monty Python rebel against the Biblical notion of sperm in their brilliant satire: *The Meaning of Life*. In the film, they satirize this notion in a skit depicting a Catholic woman constantly doing laundry, in a house overrun with children, who no longer notices when she gives birth.

The hundred or so of her children then break into song:

"Every sperm is sacred, every sperm is great, if a sperm is wasted, God gets quite irate. Let the heathen spill theirs On the dusty ground, God will make them pay for each sperm that can't be found."

After millennia of use and abuse by theologians, philosophers and movie producers, it's time for sperm to be recognized for what they are: the indispensable worker bees of reproduction. There's been enough mythology and misinformation. It's time we shut up and let the little critters do their job.

WORDS+PICTURES

POWER TRIP

BY JANE TREMBLAY



oh, save us, save us! the mainstream media is turning our minds into icky drops of useless goo! don't despair! come to the daily's culture meeting, tomorrow at 10h 30 in the daily office (shitter b-03) to find out how you can help turn back the tide of media mediocrity! ALL lovers of theatre, movies, music, dance and ferret lugging welcome.

Music mania!

McGill music faculty to host prestigious conference

BY NANCY
BERMAN

Although located at the back end of campus, McGill's Faculty of Music is an essential centre of student activity and cultural life. With over 700 undergraduate performance majors, and dozens of highly acclaimed faculty members, the music school enriches student life on campus through its frequent and FREE concerts and recitals at Pollack and Redpath Hall.

The Faculty also houses a relatively young and thriving graduate department, where performers and composers further develop their talents, and music academicians interested in a wide variety of music-related topics, such as computer applications in music and music cognition, conduct extensive research.

In all areas of endeavour, whether performance or research, the McGill Faculty of Music is recognized as one of the top music schools in North America.

While most students on campus, as well as the general public in Montreal, are drawn to 555 Sherbrooke primarily by the wide range of free concerts featuring everything from medieval music to jazz, the Faculty's growing acclaim as a centre of music research receives much attention from the international academic world.

In light of all of this musical activity, McGill's music department will be hosting the 59th Annual Meeting of the American Musicological Society concurrently with the 16th Annual Meeting of the Society for Music Theory. The seats of both societies are in the United States but Canadian scholars still play a prominent role in both.

This is only the second time the meeting has been held in Canada, and the first time its taken place in Quebec. With 1500 delegates from across North America expected to attend, the conference promises to be of the largest academic conferences devoted to music in the world.

Over the course of four days and three nights, close to 200

lectures, panel discussions, and lecture-recitals will energize The Queen Elizabeth Hotel. Although many of the presentations will be aimed at an audience of scholars and specialists in the field.

The wide range of topics covered ensures that the interested layperson should have no trouble finding something that piques her curiosity.

While many topics will focus on the history of Western music and how we understand and listen to that music today, other interests will be addressed in presentations. Here subjects as diverse as the use of music in television commercials, the future of women in music research, and ways of better incorporating African-American music into the curriculum of music schools will be discussed.

by Tchaikovsky and Rachmaninov. San San Farris, an undergraduate student in piano performance at McGill, will be the featured soloist in Rachmaninov's Third Piano Concerto. Also on Friday evening, in Redpath Hall, the Toronto group Sine Nomine will perform German music of the Middle Ages.

Finally, on Saturday November 6 in Pollack Hall, the much acclaimed Orlando Consort from England will present a concert of English Medieval Music.

Although conference registration for students is kind of pricey (30\$US), which grants access to all the paper sessions (but not the concerts), anyone wishing to volunteer for a few hours can obtain free admission.

If you volunteer at a paper session, you will be required to hand out any supplementary information provided by the speakers, provide water for the speakers, and possibly run audio and/or visual equipment. (No need to fret! A brief training session will be provided for volunteers.)

But while you're volunteering, you'll be able to listen to the presentations and catch up on the latest in music-related research. Various other volunteer positions are also available.

If you're interested in attending some or all of the conferences, but want to avoid the registration fee by doing volunteer work, contact either Nancy Berman at 398-4546 ext. 5650, or Tamara Levitz, at 398-4548, ext. 5638, or leave a message with your name and phone number for Nancy or Tamara at 398-4535.

And if you're just too busy, uninterested or lazy to help out, all evening concerts begin at 8:00 p.m. The concert runs from November 4-7. Tickets are on sale now at the Pollack Hall box office, Hall located at 555 Sherbrooke Street West (the building with the exceptionally large statue of Queen Victoria in front of it), weekdays from 12 noon to 5 p.m. Student prices range from free to \$14.

For more information on concerts and to reserve tickets by credit card, please call 398-4547 or 398-8101.

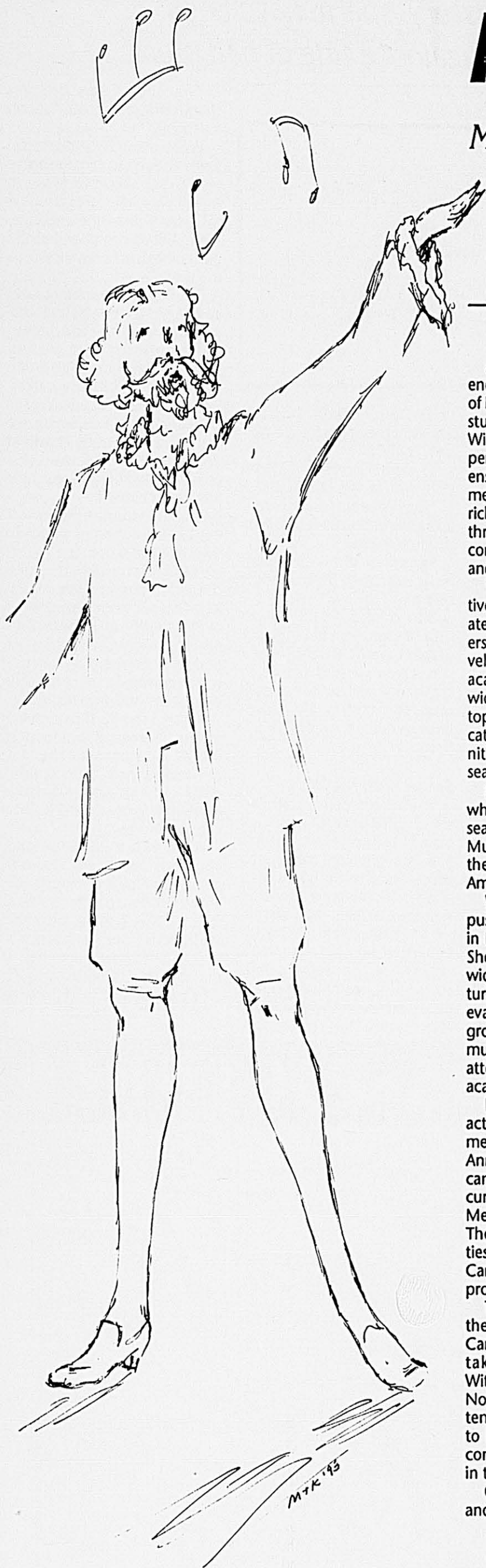


Interdisciplinary topics such as Music Anthropologies and Music Histories, Music and Ideology, and Current Research in Music Cognition are sure to be of interest to students and faculty in several departments on campus.

In addition to the presentations, several concerts featuring internationally-renowned performers are scheduled to take place over the course of the conference. The concert series begins next Thursday evening at Pollack Hall.

Studio de musique ancienne de Montréal, under the direction of Christopher Jackson, will present an evening of early choral music which will feature the twentieth-century premiere of the Missa Christi resurgent by the German baroque composer Heinrich Biber.

On Friday November 5, Timothy Vernon will lead the McGill Symphony Orchestra in an all-Russian program featuring works





DAILY PHOTO: JEFF CORMIER

Ani DiFranco sings and strums

BY MITCH HOGG

You can call Ani DiFranco anything you want, but you'd be wise not to call her feisty.

"Oh, feisty, yeah, I like that one," says DiFranco, mocking a recent review. "I'm also a big fan of 'militant'. That one gets used a lot—I actually counted the

number of times once in a bunch of press clippings."

While the press tries to find the right adjectives to describe her brand of soul-searching feminist folk music, DiFranco prefers to let the songs speak for themselves, and her fans just want to hear her sing.

They were in luck last Sunday night. DiFranco's show at Café

Frankly DiFranco

Campus was a first-class example of the great songs and flawless guitar playing that make her such a joy to see live. She entertained the capacity crowd with favorites from her four independently-released albums, as well as new material from her soon-to-be-recorded fifth.

While DiFranco has often recorded with other musicians, her live gigs have always been solo. This time around, however, she is touring with Toronto-based drummer Andy Stochansky.

"It's nice to have Andy along, somebody to talk to," says DiFranco who teased him throughout the show. "We have fun."

It also sounds great. Stochansky's drumming perfectly complements DiFranco's already percussive guitar style, and helps create a sound big enough to fill the larger venues she's been playing lately.

The real draw to any DiFranco show, however, is Ani herself. Her easy stage presence and sincere good humour quickly set up a dialogue with the audience which began with shouted song requests and grew steadily

throughout the show.

Between songs, while tuning her guitar, DiFranco lightly chatted with the audience, and they answered back. "I use a lot of different tunings, and it gets really confusing, which is fun to do to yourself on stage," she said backstage.

"You're just fucking with the strings until you get completely lost. It's a good thing I've always got something to say while I'm tuning, or it could get pretty boring."

DiFranco's interaction with the crowd culminated during the third encore when she invited an audience member up on stage to play one of Stochansky's drums. She passed out various percussion instruments to the front row, asked everyone to drum on something nearby, "provided it's not your neighbour's head."

Tam-tams aside, DiFranco is not all fun and games. She is a singer with a message, and the crowd was there to hear what she had to say. They cheered lines like "If you're not angry, you're just stupid," and "Those businessmen have the power, they have the instruments of death / But I can make life, you know, I can make breath."

DiFranco's songs are largely autobiographical, and they tackle some very weighty issues. She sings honestly and with a catchy turn of phrase about sexual politics, social conventions, religion, and her own relationships, with both men and

women. Her personal-as-political songwriting strikes a resonant chord with her fans, who see in her someone who fearlessly champions their causes.

DiFranco worries that some people spend too much time emulating her and not enough time doing it for themselves.

"It's that whole cult of personality thing," she says. "I'm not special, but I stand on a platform with lights all around me and I look special. There are a lot of people who are really good at what they do, but it's not as flashy. People lose sight of the fact that I'm a person. I try to make a concert more normal, more like people relating."

It's this relationship which allows DiFranco to reach new audiences, and it keeps her from feeling like she's preaching to the converted.

"I don't think anyone is completely 'converted'," she says. "People's politics are so complex and no one thinks exactly like I do."

"For some people, it's the music that attracts them. Sometimes I show up at a bar and people don't know what they're going to get, but some of them come up to me afterwards and say 'I like your guitar playing,' and we talk about that, and that's great. For others, it's the politics. They agree with what I say, and get into the music from there. I think that's what's really cool about it; there's always some way we can relate."

CKUT -FM 90.3 top 35

charts based on airplay received

artist	album	label
Bratmobile	Pottymouth	Kill Rock Stars
Royal Trux	Cats and Dogs	Drag City
Mecca Normal (cc)	Jarred Up	K/Cargo
Chemlab	Burn out at the Hydrogen Bar	Fifth Column/Metal Blade
Bite (cc)	Because Girls Would Love.. Dance With (cass.)	Derivative
Shaggy	Pure Pleasur	Signet/Virgin
Superconductor (cc)	Hit Songs for Girls	Scratch/Boner/Cargo
Nina Simone	The Essential Nina Simone	BMG
various	Volume 7	Volume/Triage
various (cc)	Wired For Sound	CKLN
Breeders	Last Splash	4AD/WEA
Jane Siberry (cc)	When I was a Boy	Reprise/WEA
Johnny Copeland	Flyin' High	Emarcy/Polygram
Cypress Hill	Black Sunday	Ruffhouse/Sony
Arthur Kroker/Steve Gibson (cc)	Spasm	New World Perspectives
Angry White Mob (cc)	Church & State	En Guard/Cargo
Zuzaan Kali Fasteau	Prophecy	Flying Note
Flaming Lips	Transmission from the Satellite Heart	WEA
Shermans/Inbreds (cc)	(split 7")	PF
Stereolab	Transient Random-Noise ...	WEA
Redd Kross	Lady in the Front Row (e.p.)	This Way Up/Polygram
John Zorn	Kristallnacht	Eva/Cargo
Luxury Christ (cc)	Buy Our Love	Eleven-37
Transform	Transformed The Remixes (12")	See Saw
various	Zoop Zoop Zoop	New World
Grime (cc)	(cass.)	Self
Fishbone	Give a Monkey a Brain	Sony
Scream	Fumble-Banging Drum	Dischord/Cargo
God and Texas	Criminal Element	Restless
Therapy	Hats off to the Insane	A&M
Yo La Tengo	Painful	Matador/WEA
Parliament	Tear the Roof Off: 1974-1980	Casablanca/Polygram
Entombed	Hallowman	Earache/Sony
Flower Gang	Junkdrawer (7")	Spinart
JPS Experience	Bleeding Star	Matador/WEA

(cc) = canadian content

For more information, please contact Robert or Geneviève at the offices of CKUT: 3480 McTavish St. B15, Montréal, Quebec, H3A 1X9, Canada, tel: (514) 398-6787, fax: 398-8261. Thank you.

Daily staff meeting/
love-in today at 17h
(we mean it!) in the
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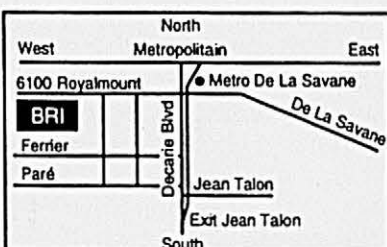
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Ghoulish Goings-on

In celebration of the bicycle as a means of transportation, **Critical Mass Bicycle Ride** will hold its second cycling event on October 29 starting at the corner of St-Catherine and Atwater. For more info call Bicycle Bob at 844-2713.

Attention Group Action! There will be a compulsory training meeting for all dorm rap leaders today at 6:00 p.m. at 550 Sherbrooke. For info call Lisa at 287-9677 or Nick at 282-1362.

South African scholar/activist **John Saul** will lecture on "Recolonization and Resistance in Southern Africa in the 1990s". The talk will take place on October 28th at 7:30 p.m. in room 232 of the Leacock Building. Admission is free.

The **Latin American Awareness Group** continues its school material collection for children in need in Nicaragua today in the lobby of the Shatner Building from 10 a.m.-4:30 p.m. Notebooks, color paper, loose leaves, binders, crayons, pens, etc., will be accepted.

Italian philosopher, **Gianni Vattimo**, will speak in English on the question of 'Creativity in a Post-Historic Epoch' at the Canadian Centre for Architecture tonight at 6:00 p.m. Admission is 6\$. For more info call Louise Pelletier at 398-6716.

An **alternative housing information session** on Co-ops will take place tonight at 4:00 p.m. in the Union Building Rm. 435. For info call Quebec PIRG at 398-7432.

Baru Arts, Musique et Danse presents "Andanzas", a workshop on art, danse, music and other artistic expressions of Panamanian culture. This 'unique experience' will take place on November 6th at 2:00 p.m. For more information call Baru at 257-7501.

Diane de Kerckhove Quintet on October 29th and 30th at The Alley. 3\$ for students, 5\$ for non-students. Showtime is 9:30 p.m.



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...events continued

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Yes, the Sexual assault Center of McGill Student Society is holding a **Disco Fundraiser**. Wear your favourite bell bottoms and your best polyester! 3\$ in advance and 4\$ at the door (includes coat check). There will be deals on drinks too.

Women's History Colloquium is holding a wine and cheese party today at 4 p.m. in Arts Council Room (160). This will be one of the few events celebrating Women's History Month at McGill. Bring a friend!

Sex Talk- A workshop to discuss methods of birth control and safe sex will be held tonight at 6:30 in Union 423. Free information and refreshments (bring your own mug).

The **Baha Students Society and McGill SIDE** presents two separate discussions for UNICEF week. Dr. Ethel Martens from Ottawa will speak on "Children's Health and Education-the Role of Non-Governmental associations" at 2:30 p.m. in Union 310 and will be joined by Prof. Young (Medical Anthropology) speaking on "Historical Perspectives of Disease in Africa" and Prof. Echenberg (History) discussing "The training of Indigenous Health Workers in Primary Health Care" at 6:00 p.m. in the Center for Developing Areas Studies, 3715 Peel in the seminar room.

There will be a **pumpkin sale/costume contest** sponsored by CIDEM (City of Montreal) on October 30th in Phillips Square. Up to 2,000\$ worth of prizes and all pumpkin sale profits go to Unicef.

Join the **Ukrainian Student's Association** for its annual dinner at Muzurka restaurant on October 29th. Call Taras for more info at 737-0146 or come see us in Shatner Rm 416.

McGill Department of East Asia Languages and Literatures presents Professor Ki Joong Song of the Academy of Korean Studies. The topic will be "The Origin of the Korean Language" and it will take place this evening at 4:30 p.m. in Peterson Hall in room 116.

disc reviews

Blur
"Modern Life is Rubbish"
XDR/EMI

This second album from the Brit-pop band Blur is a high speed tour of England and the English in spiralling decline. Rubbish shows us an England only visible to those who dare peek into the bedrooms and the bathrooms of the modern British, where the only life that thrives is found in the glossy pages of colour supplements and TV guides. This criticism of the commercial reign in the UK is a rather violent reaction against the same superficial commercial forces that pushed Blur up the charts in 1991 with their debut LP *Leisure*. On that album, fluffy hits like "She's so high" and "There's no other way" quickly placed them on the charts, but grouped them with other pop-trash bands of the day. This disc, however, moves off in a direction only hinted at on *Leisure*. The band has grown up. They've chosen not to make a commercial pop album, and instead they've created an intricate and diverse, if somewhat depressing photo album of scenes from modern British life. Rubbish is one of the best albums released this year. (by Jason Ridgley)

Machines of Loving Grace
"Concentration"
Mammoth/Attic

Machines of Loving Grace only reflect the sad on-going degeneration of industrial music into speed metal paste, pop-industrial, annoying art-school hammer banging and other discordant factions. Concentration is a selective sampling of industrial guitars and machine noises suspended in a bland and tenuous mixture of commercial pop garbage. So mourn the thinning titanium harvest of decent industrial bands. And look longingly toward the machine shops of Germany. But don't bother resorting to buying this kind of popified industrial fluffiness. (by Jason Ridgley)

The Morganfields
"Thrash Waltz"
MCA

Big Record Company Exec asks a computer system somewhat like MUSE to find a band that will appeal to today's Canadian youth. That's how picture The Morganfields getting signed. Wait till you hear how they recorded their first album.

Noticing the Communications Canada logo on the inside of the tape cover, I thought of bureaucrats giving out my tax money to bands that "represent" Canada. Not that the Sound Recording Development Program is a bad idea. It only becomes so when it is run by unmusical swine. As a result we get bands like The Morganfields. Typical Canadian twang, twang. (by Thomas White)

The Crash Test Dummies
"God Shuffled His Feet."
BMG

This album is undoubtedly well put together. In fact it was recorded and mixed by people who mixed and recorded all sorts of big name stars (Talking Heads, Peter Dinklage...) But there is a certain indescribable "umph" missing from this album. It's also very difficult to differentiate one song from another on this album, especially on side two. In fact I think the name of the song on the second side is "I Think I'll Disappear Now How Does a Duck Know? When I Go Out With Artists The Psychic Two Knights And Maidens Untitled." Although I must admit the title track "God Shuffles His Feet" would really be a wonderful song to listen to while waiting for the dentist or the orthodontist. (by Ahmer Qadeer)

Plan B
"Cyber Chords and Sushi Stories"
Ariola/BMG

This Quartet from Hamburg, Germany have obviously been listening to a lot of Manchester pop. Their happy danceable tunes are reminiscent of a whole slew of British bands of that genre including Soup Dragons, Pop Will Eat Itself, Jesus Jones, Happy Mondays, etc. The album contains a fairly forgettable version of Sinéad O'Connor's "Jump in the River" - guitar pop with Doughboys-ish harmony. There are a few really fun dancy songs with a bit of hip hop influence. "Life's a Beat" is the most memorable song on the album. It's Europop, with soul. This is not a record for people with a hardcore anti-pop bias, but it's eminently listenable. The songs are consistently well crafted—it's an album full of singles. If these guys get any exposure they're going to be huge. (by Julie Crysler)

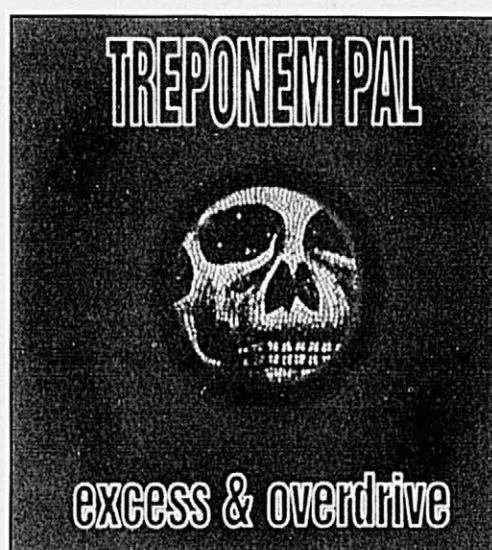
Buffalo Tom
"Big Red Letter Day"
Beggars Banquet/Polygram

Melodic, ringing incessant chords permeate each and every one of Buffalo Tom's songs. The lead singer Bill Janovitz, however, is not drowned out, but cuts through the chords with a sincere voice that has just a tinge of raspiness, giving it a somewhat soulful, mmmm feel to it. More than anything though, their sound is whole. You can tell from listening that while the band members play, they cease to be individuals and turn into one giant mass of bubbling talent and earnestness. The result grabs a hold of an internal organ or two, forcing you to feel the melancholy and yearning of the music. Buffalo Tom has used progressively less distortion in each of their four albums, which is admirable in this post-Nirvana age in which everyone else is going in the opposite direction. 'Big Red Letter Day' is an album with few holes and even less hit singles. It is instead a coherent work in which every song contributes to a sound that they can call their own. (by Reynald Hoskinson)

Treponem Pal
"Excess and Overdrive"
Attic

This is T-Pal's third album. Since 1989 the group has been putting out music that is a hybrid of industrial rhythm and grinding guitar noise. The first single "Pushing You Too Far" is pretty uninspiring. It's soft and repetitive without being hypnotic. Although there's one cool bridge of thick, muted industrial noise with a great beat, it's only four bars long. But it's the

one shining moment in a song that lasts over seven minutes. Unfortunately, "Pushing You Too Far" is pretty representative of most of the album. The introduction to the tracks are almost invariably interesting, but T-Pal quickly lapse into one boring rhythm and guitar riff over and over. "For Progress" is a definite contrast. In this track they



experiment with changing rhythms, tempos, chords and dramatic pauses. It's a good try, but doesn't really hold together. At least it gets you listening. If you're really into this genre you might want to check this album out, but it's pretty mediocre overall. (by Julie Crysler)

Music writers wanted.

If you want to write music stories or reviews, come by the Daily office anytime and talk to Mel, Pat or Jason. Or come to the Culture meeting, today at 6:30. Shatner B-03.

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Public Lecture

Dr. Laura Nader

Professor of Anthropology
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All welcome

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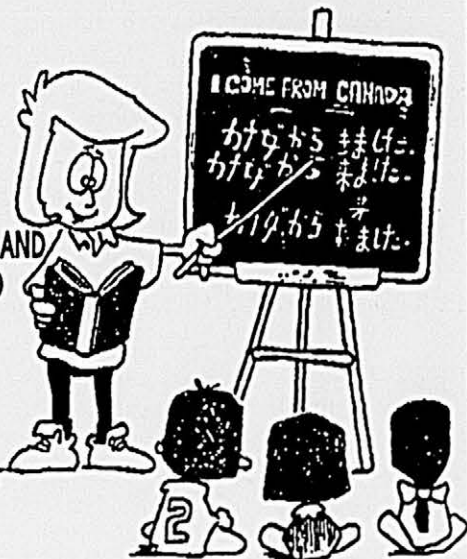
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Unfortunately in the general evolutionary scheme of things this offer is relatively short term, i.e. it ends December 15th, 1993. He also said that he feels students should support him in his efforts to keep his wheels rolling.

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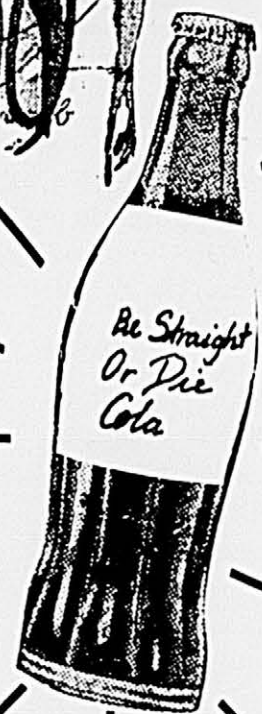
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Pinter en Français

PAR VALÉRIE
PESSEL

Andrés Hausmann lance un défi. Alors que les questions d'identité culturelle constituent plus que jamais un sujet épineux au Québec, Hausmann fait preuve d'audace en présentant Pinter en français.

Andrés Hausmann présente deux courtes pièces du dramaturge anglophone: « Une petite douleur » et « L'amant ». Sa démarche consiste à rendre accessible aux francophones la culture anglaise dans sa perspective historique car elle est généralement méconnue. « Pinter est l'un des plus grands dramaturges de ce siècle » d'après Hausmann. « Certaines pièces sont semblables à de grandes compositions musicales ».

Pinter se passionne pour les êtres et le couple semble le lieu d'observation idéal. Pinter possède le don de nous faire élaborer des théories sur les relations entre les hommes et les femmes en les présentant simplement dans leur intimité: le huis-clos d'une maison ou d'un appartement.

Dans « Une petite douleur », l'histoire débute par les conversations anodines d'un couple bourgeois d'âge mûr. Leur discours banal dénote d'un déphasage entre les deux personnages, mais sert en réalité à masquer les émotions refoulées. Un troisième personnage imaginaire va bouleverser cet équilibre précaire. Il s'établit un face à face imaginaire avec ce

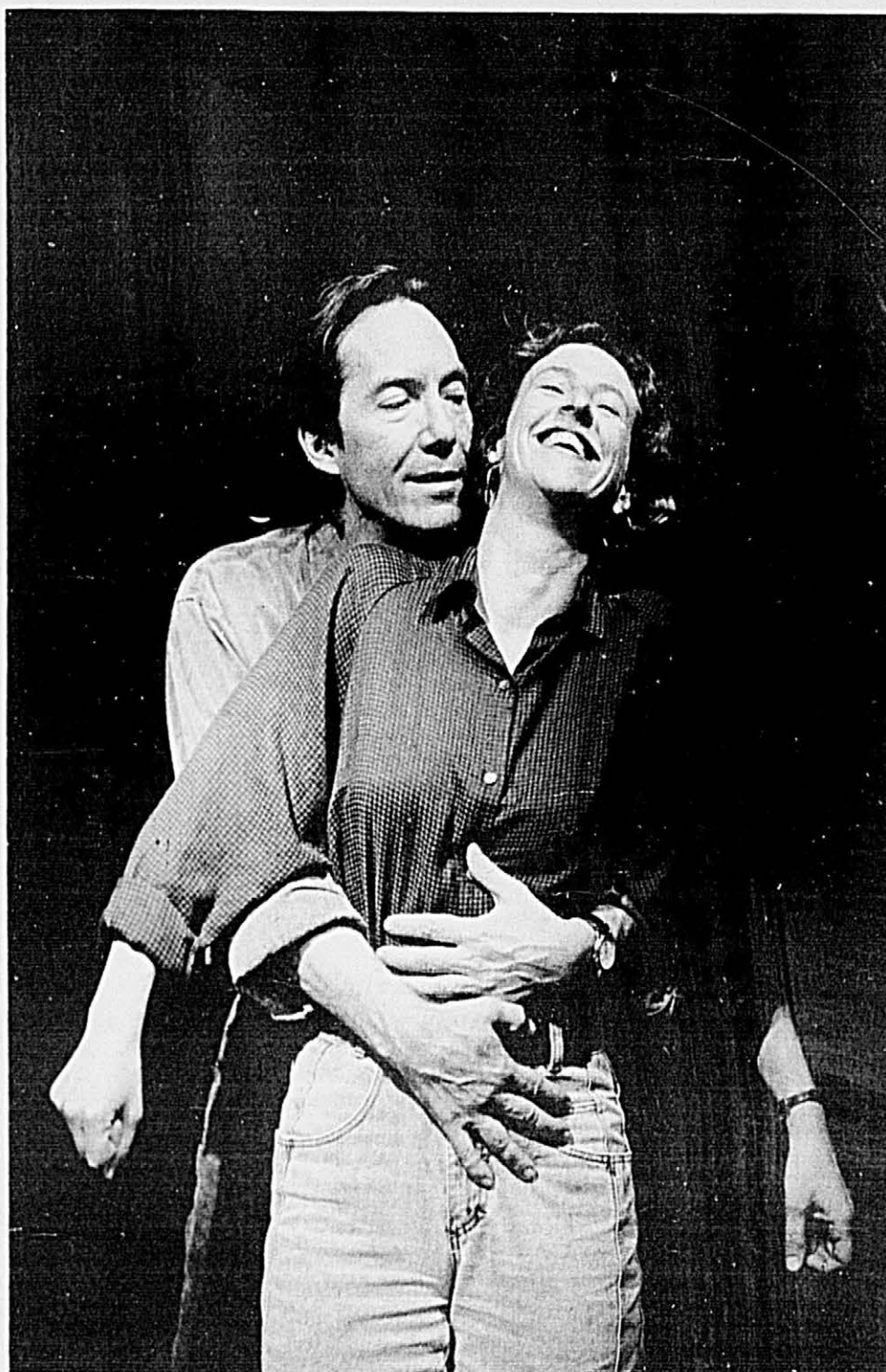
personnage qui est en fait un face à face avec soi-même, avec ses désirs ou bien ses peurs. La réussite de cette pièce provient de la parfaite illusion créée avec un décor symbolique et un personnage inexistant.

« L'amant » est une sorte d'éloge de l'amour parfait. Un couple entretient chacun de son côté des relations adultères dans la plus grande harmonie. Leurs rapports sont fondés sur l'estime et l'admiration mais si ennuyants qu'ils ont très tôt cherché ailleurs. Les événements vont les conduire à intégrer leur relation adultère dans leur couple, et par conséquent à s'autosuffire.

Ce spectacle est une réussite artistique totale. Les ambiances se succèdent sans se ressembler; la lumière et la musique nous sollicitent sans cesse. Suzanne Lantagne et Luc Morissette maîtrisent à merveille leur voix, leur corps, leurs émotions. Suzanne Lantagne est particulièrement impressionnante dans la précision de son geste, de son regard; tandis que Luc Morissette manie le cynisme et l'humour et touche droit au but.

Il faut espérer que d'autres artistes suivront l'exemple d'Andrés Hausmann afin que le mélange culturel devienne une réussite.

Pinteriana, deux courtes pièces de Harold Pinter, Une petite douleur et L'amant, dans une mise en scène d'Andrés Hausmann. Avec Suzanne Lantagne et Luc Morissette. Au théâtre de La Chapelle jusqu'au 6 novembre. Réservations: 843-7738.



Luc Morissette et Suzanne Lantagne dans *Pinteriana*

Jacques Brel: a Montréal interpretation

BY ANNIE-
MARIE LABBÉ

French singer Jacques Brel is one of those strong poets who will survive through the ages because, when reading between the lines, there is always something to discover in his texts. Jacques Brel has been known for the sensitivity and power of his songs and his incredible way of interpreting them.

Born in Brussels in 1929, Brel gained popularity singing in cabarets. He died in 1978, but his songs remain for (re)discovery. The album *Brel Québec* presents ten original adaptations of the singer's best work.

Brel's last album "Les Marquises" commanded an order of 1 million copies even before its 1977 release. These albums were delivered in locked cases, and the combination was communicated to each record store at the same time on the release date. Brel died the following year owing



ing to lung cancer.

The concept behind this recording came about in a meeting between Jean-Marc Urbain, president of the Association "Québec-Communauté française de Belgique" and Disques Quark (MCA) president, François Lecomte.

The album is the first step in a series of activities geared towards

the creation of a cultural bridge between Belgium and Québec. It's also to be produced to commemorate the 15th anniversary of Brel's death.

One of the underlying reasons behind this project was to give the artists involved a chance to interpret their favourite song from Brel. They were asked the question: "If you had been the

author of one of Brel's songs, how would you have interpreted it?"

The result will take you on a magical musical tour of various styles of expression. Rap, classic, dance, rock, country and blues versions have been mixed to give a mixture of styles combined in one album.

The leader of Dédé Traké, one of the groups performing on the album said that that even if he preferred to smoke than to attend this album release, he was happy to have participated in the recording of this album.

This must have been true because he started singing (shouting) the song the group chose to interpret on the album (it really suits them): "Les bourgeois, c'est comme les cochons, plus ça devient vieux, plus ça devient bêtes." (The middle-class are like pigs, the older they get, the stupider they become.)

The two best interpretations are the gift offered by Poés Z'ont Rouges to Brel with "Les Bonbons". Even if it is less present-

able than flowers, candies are less perishable and so good.

Fresh and humorous, this song is Brel's interpretation of life and the universe. Also Sylvie Tremblay sings "La Quête" reminiscing about the first time she interpreted it in a concert dedicated to six alpinists who conquered the heights of Gasherbrum 2.

Tremblay sings with a clear voice, and with *La Quête* she seems to be reaching for an inaccessible star.

Even if the calibre of the ten interpretations differs greatly from one song to the other, you must take the time to listen to *Brel Québec* for Brel himself or for the artists' interpretation his songs. This initial sampling of Brel's music should open your mind to the music of a great francophone composer.

Various artists will open *Montréal Francolies* with an homage to Brel on the 26th of November at Place des Arts.

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Moving/Storage. Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

3 - HELP WANTED

Short of \$\$\$? Exciting part-time employment is available with Nichemark, a Toronto marketing co. For more info, see the on-campus employment centre.

5 - TYPING SERVICES

Success to all students in '93. WordPerfect 5.1. Term papers, résumés, access form, applications. 25 yrs. experience. \$1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxanne 288-9638, 288-0016.

Word Processing. 937-8495. Term papers, résumés, forms design, correspondence, manuscripts, (Laser printing) (Photocopier) 9:00 a.m.-6:00 p.m. (7 days) (near Atwater)

Word Processing with spell checking. Free pick up at McGill. Papers, résumés, etc. with Microsoft Word 5.1. Laser printing. \$2 per page. Rachel 284-6288 eves.

Wordprocessing & translation. Correspondence, reports, résumés, etc. Laser quality \$1.75 per page. Call 344-4497 between 8 am - 2 am.

Word-processing of term-papers, reports, theses etc. Word-Perfect 5.1, Laser printer. 8 years experience. Fast, professional service. Good rates. Close to McGill. Brigitte 282-0301.

RÉSUMÉS by MBA's. Student rates. Better Business Bureau Member. 3000+ students served. Owner worked for Procter & Gamble, Heinz and General Foods. PRESTIGE (on Guy) 939-2200.

6 - SERVICES OFFERED

A 20 yr. proven, job-targeted, customized CV: best consulting, format & print effects. Bilingual/diskette option. (ACCIS FORMS) Result Résumés: 481-7049.

Répareur David Repairs. General repairs of electrical and electronic appliances. Free estimate pickup & delivery. Tel.: 488-4054. Pager: 338-5084.

7 - ARTICLES FOR SALE

Wedding Dress. Ivory-white. All silk. Long sleeves. Off-shoulder. Little pearls on sleeves. Short train that hooks up. Size 9-10. Excellent condition. 332-1731.

Wedding Dress. White. Long sleeves. Scoop neck. Chiffon & lace. Size 7/8. 486-4198 7-9 p.m. No reasonable offer refused.

Speaker Stands approx. 1 1/2 ft. high. Black. Nice & sturdy. 486-4198 7-9 p.m. Will accept any reasonable offer.

13 - LESSONS/COURSES

Law School. To learn about Canada's only complete pre-law educational program call 1-800-567-7737.

14 - NOTICES

SCRIVENER magazine GENERAL MEETING. All readers must attend. Thurs. 28th, 4:30. Also - come & get involved with the SCRIVENER photo contest. Position still available: Reading Series Coordinator.

McGill Multi-Faith Dialogue Group Mondays beginning Nov. 1, noon to 1:30, Birks Building, Room 104. For

information: McGill Chaplaincy 398-4104.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

Stroll safe, ambulate safe, promenade safe, Walksafe! 7 nights a week, Sun-Thurs 6:30 pm to 12:30 am, Fri & Sat 6:30 pm to 2:30 am. Call 398-2498.

15 - VOLUNTEERS

Artists, choreographers, advertising group and general help requested for assistance a McGill Fashion Show. If interested contact Stacey ASAP @ 284-6167.

WILD SIDER



AVAILABLE AT: PETROLE, 1850 ST. CATHERINE WEST

